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"SURGING SEAS"

THE CAST

Bob Sinclair.....	CHARLES HUTCHISON
Edith Stafford.....	Edith Thornton
Charles Stafford.....	George Hackathorne
Lionel Sinclair.....	David Torrence
Edwin Sinclair.....	Earl Metcalfe
Captain Regan.....	Charles Force
Mate Hansen.....	Pat Harmon

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"SURGING SEAS".

FOREWORD: CHARACTER IS THE MOST IMPORTANT THING IN LIFE. CHARACTER MAKES ONE MAN NOBLE AS A TOWERING GRANITE CLIFF-- AGAINST WHICH THE STORMS OF PASSION, THE SURGING SEAS OF TEMPTATION, BEAT IN VAIN.

1. EXTERIOR ROCKS AND SEA. FADE IN.
A magnificent shot of tremendous surf beating against a cliff. The waves dash in and over the lower rocks, break in spray against the cliff behind, and then recede, powerless to alter the granite, leaving it unmoved, unchanged for eternity.
FADE OUT.

TITLE BUT THERE ARE MEN OF BASER CLAY AND BASER CHARACTER. SUCH A ONE MENACES THE HAPPINESS OF THOSE AROUND HIM -- HE IS TREACHEROUS AS A THIEF IN THE NIGHT.

2. INTERIOR SINCLAIR LIBRARY FADE IN DAY - LATE.
Just enough light is cast on this shot to reveal dimly the salient details of a theft. Fade in on a man's hand manipulating the knob of a wall safe. The safe is opened. The hand extracts an envelope. It disappears for an instant, reappears without the envelope, and closes the safe. The books concealing the safe are replaced.
3. INTERIOR HALL OFF LIBRARY Medium shot.
Half light. Mason, the butler, stands by the switch. He looks around and pushes another switch. Full light. He is satisfied. Mason is not a "comedy" butler, but such a butler as may furnish comedy -- just from the seriousness with which he takes himself and his profession. Mason exits towards the library.
4. INT. LIBRARY Very long shot. Dark.
Mason enters and snaps on switch near door. Edwin is revealed in the center of the room, with a bulky envelope in his hand. He starts as the lights go on suddenly, and shoves the envelope in his coat pocket as he whirls on the butler, who is equally surprised to see him. Then, recognizing each other, they smile, the butler deferentially, Edwin sheepishly. The butler crosses to take his hat and coat.
- 4a. C U
Edwin at desk - introduction.
- 4b. MED. SHOT- Edwin and Butler

- 4c C U Edwin seated at desk.
- 4d MED. SHOT
Edwin Butler - gives him stamps, takes hat right, cane left, exits.
- TABLE EDWIN SINCLAIR -- A WEAK SON, A YOUNGER SON -- AND NATURALLY OF COURSE A FAVORITE SON.....Credit.
5. INT. LIBRARY - Nine Ft. shot Edwin.
He starts to take off his coat, then remembers the bonds he thrust into the pocket and impulsively reaches for it. But he must not let the butler see it. He thinks and orders Mason to bring him a postage stamp.
- 5a INT. LIBRARY Medium shot.
Mason thinks it rather odd that Edwin doesn't remove his coat. But like a well trained servant, he turns and exits. Edwin heaves a sigh of relief, takes off the coat, snatches the bonds from the pocket, throws the coat on a chair, and crosses to table.
6. INT. LIBRARY Close shot.
Edwin has been caught short and is putting up more margin. He takes out the telegram, reads it, then scribbles on it.
- 6a INSERT TELEGRAM Western Union blank reading:

EDWIN SINCLAIR
LONG BEACH CAL

SMACKOVER OIL DOWN FIFTEEN POINTS MUST HAVE TWO THOUSAND
ADDITIONAL MARGIN

DOW JONES & CO.

Underneath in ink Edwin has written:
Enclosed find Liberty bonds to cover.
Edwin Sinclair.

He takes an ordinary envelope out of the table drawer, addressed it, and puts into it bonds from the safe. As he is sealing it
7. INT. LIBRARY Medium shot.
Edwin as before. Mason returns with the stamp, Edwin affixes it, and both turn as they hear someone approaching.

7A	INT. LIBRARY Med. shot. Edwin on Mr. Sinclair enters from the hallway, very sturdy and breezy, full of pep, feeling his oats at fifty. He is a determined, vital sort, the kind who often conceal the bully under a bluff and hearty manner. He crosses swiftly to Edwin and slaps him on the back. Edwin rises.
TITLE	LIONEL SINCLAIR, a retired business man who loves his game of golf more than anything else.....CREDIT TITLE.
8.	INT. LIBRARY Close shot Mr. Sinclair, who wears golf clothes. He beams on Edwin and exclaims: Cut after title.
TITLE	"GLAD TO SEE YOU HOME SO EARLY TENDING TO BUSINESS, SON. NONE OF YOUR BROTHER'S WILDNESS CROPPING OUT IN <u>YOU</u> ". It is plain that he is immensely proud of his younger son.
9.	INT. LIBRARY Close shot both. Edwin gets the title, smiles appreciatively at the compliment, and says:
TITLE	"I'M STRICTLY BUSINESS THESE DAYS -- BUT HAPPY TO TAKE THE LOAD OFF YOUR SHOULDERS, DAD." He finishes the title, lying with his whole heart.
10.	INT. LIBRARY Med. Long shot of three. Mason, seeing that he is no longer required, turns to go. Mr. Sinclair shouts to him. As Mason turns back he throws his cap to him.
10A	C. S Sinclair, Edwin - speak titles
11.	INT. LIBRARY Full shot. As Mason exits with the cap, father and son sit down facing each other.
12.	INT. HALL Medium shot at door. It opens hesitatingly, and a youth comes in, a mere boy showing in his face and attire a girlish weakness and frailty. He enters very cautiously, as one who does not wish to be seen. He is laboring under a great strain.

TITLE CHARLES STAFFORD, A WARD OF MR. SINCLAIR'S.....Credit.

He crosses the hall furtively to the hatrack, hangs up his hat, and in hanging up his stick his nervous hand drops it. He starts. Looks around, then turns to pick up the stick.

12a. EX C. U. OF CHAS.

13. EXT. HOUSE Head of stairs or around corner.
Edith, dressed for dinner, appears. She sees Charles, off, and halts.

13a. C. U. EDITH

13b. C U DOG

13c. M.S.
Edith goes upstairs to him.

TITLE EDITH STAFFORD, WHO RULED A HOUSEHOLD OF MEN BY HER CHARM
.....Credit.

She stops, her eyes fixed on Charles, already apprehending that he is again in trouble.

13d L.S. REVERSE Girl, dog and gardner.

13e. C.S. Edith entering house.

13f. Bruce

14. INT. HALL Charles from Edith's angle.
He has picked up his stick and is cautiously and carefully hanging it up with his cap. Suddenly he starts and listens off toward the library. He hears:

15. INT. LIBRARY Medium shot Edwin and Mr. Sinclair.

Mr. Sinclair, probably smoking, looks over at his son and remarks casually, as though continuing a conversation dropped for a moment or two:

TITLE "YOU KNOW, I'VE MORE FAITH IN YOU THAN I EVER HAD IN YOUR ELDER BROTHER. NOW IS THE BUSINESS, BY THE WAY?"

Edwin gets the title, thinks, smiles a little cynically, and replies:

TITLE "IF MY PRESENT PLANS DEVELOP PROPERLY, I'LL SHOW A HANDSOME PROFIT WHEN YOU CALL FOR AN ACCOUNTING, DAD."

He finishes the title with conviction -- forced conviction.

16. INT. HALL Charles as before, listening. Close shot. He hears the voices in the library, hesitates cringingly, then takes his hat and stick again and prepares to sneak out.

17. INT. HALL Edith as before. Close shot. She steps forward, speaking, her hand upraised to stop her brother.

18. INT. HALL Close shot Charles. As her cry reaches him, he stops dead in his tracks and turns, the picture of fear. Then, seeing who it is, he breathes a sigh of relief.

19. INT. HALL Full shot Edith runs swiftly to him as he motions her to be silent.

20. INT. HALL Nine ft. of both. Edith rushes up to Charles, takes his hands, and exclaims:

TITLE "CHARLES! YOU'RE IN TROUBLE -- AGAIN!"

He nods, then tries to release himself and go. She holds him. He indicates the door and half whispers:

TITLE "LET ME GO -- I CAN'T FACE UNCLE LIONEL.....I CAN'T!"

But his sister holds him. After a moment he stops struggling and they face each other. Edith dominates.

21. INT. HALL 12 Ft. Medium shot.
Charles has dropped the scene. Edith picks it up -- and his hat and stick. She hangs them up, takes him by the arm, and urges him into a settee or bench, where she sits down by him.

22. INT. HALL 7 Ft. Closeshot.
Edith turns to him, apprehensive but courageous. She says:

TITLE "THERE MUST BE SOME WAY OUT. TELL ME ABOUT IT."

Edith takes his hand encouragingly.
Charles responds to her suggestion, as he responds to any suggestion of a stronger mind. He gulps, then says:

TITLE "IT WAS A TIP ON THE MARKET. I -- BORROWED -- TO PLAY IT. TODAY THE STOCK WENT DOWN AND WIPED ME OUT."

Edith looks at him with dawning horror, then exclaims slowly:

TITLE "YOU -- BORROWED? DON'T YOU MEAN YOU -- STOLE?" Cut

He nods in dumb misery. She drops his hand and draws away.

23. INT. HALL 12 Ft. long [Med. shot.]
Edith, her honor outraged by this confession, rises and turns on the poor boy, venting her feeling spontaneously, with the lack of consideration which good women have under the circumstances. She looks down at him in scorn, draws a deep breath, and explodes in anger;

TITLE "YOU OUGHT TO BE PUNISHED!"

Charles wilts under this. He hides his face in his arms, then sways forward and catches at her dress, kneeling, imploring:

TITLE "EDITH -- PLEASE HELP ME --

For a moment she looks at him. Then the anger fades from her face, the tears start into her eyes, and she sinks down beside him.

24. INT. HALL Close shot of both.
Edith and Charles look each other in the face. She suddenly loses all that remains of her self possession and exclaims:

TITLE "MY LITTLE BROTHER!"

With a maternal gesture she catches him in her arms. His head falls upon her shoulder and he sobs out his regret and remorse as though she were a mother.

24A. C U of Edith crying.

25. INT. LIBRARY Medium shot.
Edwin and Mr. Sinclair talking. Edwin is restless. Finally he pulls out the envelope from his pocket, indicates it boldly, but of course without showing the address, and says:

TITLE "EXCUSE ME, DAD, I WANT TO GET THIS LETTER OFF TONIGHT."

His father smiles, makes some remark about being businesslike, and picks up the paper. Edwin rises and exits.

26. INT. HALL Med. shot of three.
Charles and Edith in foreground. Edwin enters in background, sees that something is wrong, and crosses quickly to them.

27. INT. HALL Medium shot.
Edwin comes up to Edith and Charles. Charles looks down in shame. Edith is worried. Edwin demands:

TITLE "WHAT'S THE MATTER?"

Edith bites her lip, then tells him frankly:

TITLE "CHARLES HAS BEEN GAMBLING IN THE STOCK MARKET WITH THE FIRM'S MONEY. HE'S LOST AND CAN'T PAY."
Edwin nods and asks:
and says: "What was the stock?" Charles looks up

TITLE "ANDOVER!"

28.	INT. HALL Closeup Edwin He gets the title and it knocks him for a goal. His jaw falls for a moment, and he repeats mechanically:
TITLE	"ANDOVER! -- YOU TOO?" Cut.
29.	INT. HALL Medium shot. Edith looking at Charles, hears the title spoken by Edwin and looks at him. Then, suspiciously, from one to the other, she frowns. Edwin sees that she is suspicious and forces himself into his usual manner. He explains effusively:
TITLE	"A LOT OF LITTLE FELLOWS GOT HIT IN ANDOVER TO-DAY. DON'T WORRY, EDITH, I'LL TAKE CARE OF HIM."
	This generosity wipes the suspicion from Edith's mind. Charles jumps up and grasps Edwin's hand, thanking him effusively. Edwin takes his gratitude lightly, saying:
TITLE	"LET THIS BE A LESSON TO YOU, SON. NOW RUN ALONG AND GET READY FOR DINNER."
	He indicates him off.
30.	INT. HALL FULL SHOT Charles wrings Edwin's hand again and runs up the stairs. Edwin and Edith watch him go, then turn to each other.
31.	INT. HALL Close shot of two. Edith begins to thank Edwin. He shakes his head indulgently and says:
TITLE	"I'D DO ANYTHING FOR YOU, EDITH MY DEAR."
	He takes her hand. She turns half away from him, shakes her head, and murmurs:
TITLE	CHARLES, I WISH I COULD FEEL "--AS YOU WANT ME TO FEEL."
	Edwin gets the title and his face hardens. He releases her, steps back, and exclaims angrily:

TITLE	"YOU'RE STILL IN LOVE WITH THAT WORTHLESS ELDER BROTHER OF MINE!"
32.	INT. HALL Closeup Edith. She gets Edwin's remark about the man she loves, and turns with righteous indignation on him, exclaiming:
TITLE 22.	"BRUCE ISN'T WORTHLESS. HE IS THE MOST HONORABLE, THE KINDEST THAT EVER LIVED!" She finished the title defiantly, up in arms in defence of the man she worships.
33.	INT. HALL Close shot both. Edwin listening, sees that the game won't be won this way, and craftily changes his tactics. He explains:
TITLE	"BUT BRUCE MAY NEVER COME BACK, YOU KNOW. I LOVE YOU -- <u>AND YOUR BROTHER NEEDS ME.</u> " He finishes the title meaningly. Edith catches his drift. Without encouragement, he may not make good her brother's embezzlement from the firm. She sighs, weakening against her will. He takes her hand and draws her close to him. She does not resist. Closer. She feels his breath upon her cheek, nerves herself for a kiss, then cannot do it and turns her head further away from him. He drops her hands and steps back, his fists clenched, desirous but too wise to rush her. She turns, sees him standing this, and says with the brave honesty which is her principal charm:
TITLE	"EDWIN -- GIVE ME TIME -- I'LL TRY."
	He still frowns. She forces herself to smile and extends a friendly hand. He breaks into a smile and takes it. As they shake on this understanding, this compact that she is to try to love him.
TITLE	FADE OUT. SINCLAIR & SON IMPORTED HARDWOOD FROM THE TROPICS -- AND MAINTAINED THEIR OWN FLEET OF SCHOONERS.
34.	EXT. WATERFRONT STREET. FADE IN. DAY Medium shot. Some street at San Pedro or Wilmington, where a suggestion of masts, rigging or funnels can be had in the background. A good automobile rolls into the scene. Edwin gets out, tells the driver to wait, and exits toward the waterfront. Out left of Camera.

35. EXT. WHARF

Edwin enters, crosses gangway or gangplank to deck of schooner, and exits aft. No one in sight on the schooner except perhaps the watchman or a hand to tip his cap.

36.

EXT. BOAT

At a table or desk sits an enormous, grim-faced, menacing man. A bottle of liquor stands at his elbow.

TITLE

MACK WALTERS, A TWO FISTED BULLY WHO BELIEVES IN WOODEN SHIPS AND IRON MEN.....

He pours himself a drink. Edwin enters and he looks up. He is caught in the act of drinking by his owner, but it is apparently an old occurrence. He nods and pours another drink. Edwin sits down opposite him.

37.

EXT. BOAT

Walters shoves the glass over to Edwin. Edwin disregards it and says:

TITLE

"I'M GOING TO HOLD THE SHIP IN PORT FOR A WEEK OR SO, CAPTAIN. LET THE CREW GO -- WE'LL SIGN ON ANOTHER WHEN WE NEED THEM."

Walter nods. Lifts his glass and indicates Edwin's. Edwin has to drink or appear discourteous. He does. Makes a wry face. The Captain wipes his mouth with the back of his hand.

38.

EXT. BOAT

Edwin rises, the Captain bids him good day, and Edwin exits. FADE OUT.

TITLE

MEN LIE, THEY CHEAT, THEY BETRAY LIFE'S MOST SACRED TRUSTS-- AND NO INNER VOICE WARNS THEM WHEN THE HOUR OF RECKONING IS AT HAND.

39.

INT. LIBRARY FADE IN DAY MEDIUM LONG SHOT.

Mr. Sinclair, Edith, and Edwin, and Chas. are on. Edith stands watching Mr. Sinclair, while Edwin sits smoking. The old gentleman is telling the story of his day's exploits on the links. He says:

TITLE "SO I TIED UP MY BALL PERFECTLY, AND....."

He pantomimes the ball on the carpet, takes his club, and drives. Then he watches the ball sail on and on and on. Edwin smiles in amusement and Edith's eyes twinkled at the old gentlemen's enthusiasm. He turns to them and says:

TITLE "THIS IS A GREAT CLUB. MY INSTRUCTOR HAS INVENTED IT AND WANTS ME TO FINANCE IT."

Edwin and Edith smile in appreciation.

39A Continuation

40. INT. LIBRARY Close shot, of Chas. & Edwin Whispering.

41. INT. LIBRARY Medium shot.
Mr. Sinclair sits down in an easy chair. Edith slips over and perches on the arm of the chair, running her fingers thru his hair or otherwise petting him. He puts his arm around her. Edwin turns and looks, sees

42. INT. LIBRARY Full shot.
Charles & Edwin rise and unobtrusively leave the room.

43. C. U. Edith sees Chas. & Edwin leave room.

43A. M. S. Edith and Sinclair - Edith leaves

44. INT. HALL Med. shot of three.
As Charles takes Edwin's arm as he appears in the door and leads him a little bit away. Edwin asks what is the matter. Charles hesitates, then takes the plunge and says:

TITLE "I WANT YOUR HELP. THAT CHECK CAME UP TODAY AND I WAS UNABLE TO MAKE GOOD."

Edwin deliberates a moment, while Charles hangs, not too agonisedly, on his decision. Then Edwin makes up his mind and says; showing by his face that he has a deeper motive:

Note Scene
44.

This episode is changed to Edwin bawling Charles out for check business when Edith comes into scene. Edwin changes and tells her he has been giving the boy advice and tells him "let this be a lesson to you. Run along".

TITLE

"YOU BETTER CONFESS TO EDITH."

Charles protests. He may even accuse Edwin of trying to win Edith by flaunting his generosity in her face. But Edwin is firm.

Chas hangs head. Edith asks what is wrong. Edwin says:

TITLE

"GO AHEAD AND TELL EDITH ALL!."

45.

INT. HALL Full shot
Disregarding Charles protests, Edwin leaves him and goes to the library door.

46.

INT. LIBRARY Close shot
Edith on the arm of Mr. Sinclair's chair, facing the door. She looks up and sees, unnoticed by the old man.

47.

INT. LIBRARY Close shot.
EDWIN beckoning to her.

48.

INT. LIBRARY FULL Shot.
Edith rises and quietly exits into the hall.

49.

INT. HALL Full Shot
Edith enters and Edwin crosses with her to Charles.

50.

INT. HALL Close shot group.
Edith is a little puzzled by being so mysteriously summoned from the library. She looks at Charles and begins to understand that it is all about. Edwin commands him to tell the truth.
Charles says pitifully:

TITLE

"IT'S ABOUT A CHECK -- ONE I'D FORGOTTEN, ONE I MEANT NOT TO TELL YOU ABOUT -- AND EDWIN SAYS I MUST CONFESS IT TO YOU."

He finishes the title. Edwin nods.

51. INT. HALL Close up Edith.
Not quite understanding at first, then it dawns on her that Edwin is giving Charles a lesson in honor, in truth. He is really helping to make a man of him. Gratitude shows in her face.

52. INT. HALL Edith turns to Edwin and holds out her hands, exclaiming:

TITLE "EDWIN! YOU'VE TAUGHT HIM A WONDERFUL LESSON -- IN HONESTY-- IN TRUTH -- IN MANLINESS!"

53x Edwin nods and replies modestly:

TITLE "I KNEW YOU'D APPRECIATE IT."

He says it with the cynicism of one who knew more than that-- having planned the whole thing to impress her.

53. EXT. DOORWAY Med. shot.
Western Union messenger enters and pushes doorbell.

54. INT. HALL Edwin, Edith, Charles hear ring and turn to door. Edith keeps looking as butler appears in background to answer door. Charles and Edwin look at each other. Edwin indicates that Charles should get out and leave him alone with Edith. Charles goes into library.

55. INT. HALL Close shot
Edwin reaches over and takes Edith by the shoulder. She turns to him. He says eagerly to her:

TITLE "YOU SEE I'M TRYING TO HELP YOU -- TRYING TO PROVE WORTHY OF YOU. EDITH -- DON'T KEEP ME WAITING LONGER."

He draws her closer to him. She is yielding. He raises her face to his, taking advantage of his moment, of the moment when her gratitude to him and thankfulness are at high tide. And she shows that she is going to promise herself to him. Just at the instant when everything is going his way

56. INT. HALL Medium shot.
Mason enters with telegram on a salver and presents it blandly to Edith. Edwin starts, frowns at Mason furiously,

56. Cont'd. and releases her. Mason apparently doesn't approve of the match. He has broken up the psychological moment. Edith takes the telegram, opens it and indicates to Mason that there is no answer. Mason exits.

57. INT. HALL Close shot. Edwin tries to recapture the lost moment. He takes Edith by the shoulders and draws her to him. But she resists, she steps back and says, her face shining with happiness and hope:

TITLE "BRUCE IS COMING HOME!"

Edwin takes the blow. He bites his lip, sneers, and is about to make some sarcastic remark, but Edith turns without waiting to hear it.

58. INT. HALL Full shot. Edith runs blithely into the library to tell Mr. Sinclair the news. Edwin, discouraged, furious, follows slowly.

59. INT. LIBRARY Full shot. Mr. Sinclair sitting in his chair with his new club. Charles sitting reading. Edith runs through and perches on Mr. Sinclair's chair. Edwin enters more slowly.

59A. C. U. - Edith, Sinclair - Telegram

59B. 22 C. U. - Chas - Edwin.

60. INT. LIBRARY Mr. Sinclair and Edith. She shows him the telegram, expecting her happy anticipation to be reflected in his face. He reads, looks sour, and merely remarks:

TITLE "ACCORDING TO THIS -- HE'LL BE HERE ALMOST ANY MINUTE."

Edith is saddened by his matter of fact manner. She has hoped that he would forgive and forget. Mr. Sinclair picks up his golf club and studies it again. Edith gets up off the arm of his chair and says:

TITLE "THAT'S NO WAY TO WELCOME YOUR OLDEST SON, UNCLE LIONEL."

Mr. Sinclair takes the reproof indifferently. He looks up at her and says:

TITLE

"WELL -- HE WOULDN'T COME HOME UNLESS HE WANTED SOMETHING. I THINK I KNOW WHAT IT IS."

He looks meaningfully at Edith as he says it. She gets the idea -- she is what he wants. She flushes, is embarrassed and exits.

61.

INT. LIBRARY Pull shot. Chas.
To cover her embarrassment, Edith runs from the room. Mr. Sinclair gives the golf club a final pat, puts it down, and goes over to the wall safe.

62.

INT. LIBRARY Close up Edwin
As he sees his father approach the safe, he becomes alarmed. He asks Mr. Sinclair what he is doing.

62A.

C. U. - Chas watching Edwin and Sinclair.

63.

INT. LIBRARY Med. of Two. Close shot Sinclair.
He has removed the books, stacked them up to one side and is beginning to turn the knob on the safe. Not suspecting that the safe has been rifled by his son, he takes Edwin's question as to its face value and replies casually:

TITLE

"I'M GOING TO SELL SOME BONDS AND BUY THE RIGHTS TO THAT CLUB. THERE'S A FORTUNE IN IT."

He finishes the title and goes on manipulating the combination. Edwin is horror stricken as he sees that his thefts are going to be revealed.

64.

INT. LIBRARY Medium shot.
Edwin nerves himself to stop his father's opening the safe. Charles watches curiously while Edwin crosses near his father, and stops by a chair. Edwin says casually:

TITLE

"YOU HAD BETTER LET ME ATTEND TO IT FOR YOU, 'DAD'."

Mr. Sinclair, still manipulating the combination, looks up and replies:

TITLE	<p>"NO -- I WANT TO CASH THEM THE FIRST THING IN THE MORNING."</p>
	<p>He goes on working the combination. Charles looks from one of them to the other, then studies Edwin.</p>
65.	<p>INT. LIBRARY Closeup Edwin & Sinclair at safe. His face is pale with fear, he is biting his lip, and his hands grip the back of the chair with such intensity that the knuckles stand out.</p>
66.	<p>INT. LIBRARY Closeup Charles. He raises his eyebrows in surprised understanding. He knows from Edwin's manner that all is not right with those bonds in the safe.</p>
67.	<p>INT. LIBRARY Medium shot. Mr. Sinclair reaches into the safe, takes out a couple of envelopes such as might contain bonds, very square and bulky, and is just about to open one of them when Edwin gulps and remarks:</p>
TITLE	<p>"SURELY YOU'RE NOT GOING TO LEAVE THOSE BONDS OUT OF THE SAFE OVER NIGHT, DAD."</p> <p>Mr. Sinclair gets the title, pauses in the act of opening an envelope, thinks, and sees the wisdom of the suggestion. But he is the kind of man who hates to take advice -- to yield to another. As he pauses with the envelopes in his hand, undecided whether to open them or replace them in the safe -- all hear the bell ring and look off toward the hall.</p>
68.	<p>INT. HALL Medium shot. The hall is rather dimly lit. It is getting dark now. Mason goes through and as he switches on the light, Bruce bursts in, case in his hands, followed by a taxi driver with more luggage. He seizes the astonished Mason and slaps him heartily on the back. The butler drops his dignity and eagerly welcomes Bruce as the driver exits.</p>
TITLE	<p>"BRUCE SINCLAIR, BACK FROM THE TROPICS WITH A WANDERER'S EAGERNESS FOR HOME -- AND THE ONLY GIRL..... CharlesCHARLES HUTCHISON....."</p>
68A.	<p>M. S. Bruce and Mason.</p>
69.	<p>INT. HALL Closeup Bruce as he steps back from Mason and hands him his hat and stick, then starts to remove his topcoat.</p>

70.	INT. LIBRARY, Medium shot. Mr. Sinclair with the bonds still in his hand looking toward the hall. Charles and Edwin are looking too. Mr. Sinclair frowns, puts the bonds in the safe, and starts to close it.
71.	INT. HALL, Medium shot. Mason now has Bruce's hat and stick. Bruce flings him his coat. Mason picks up a couple of bags and starts upstairs. Bruce, in his exuberant joy at coming home, seizes a bag or two and throws them up after Mason, then turns and shouts "Hello" to the whole house.
71A.	MASON ON STAIRS - hat business - C U
72.	INT. LIBRARY Full shot. Library now rather dim, for approaching evening. Mr. Sinclair angrily slams the safe door shut and without looking it starts hastily toward the hall. Charles and Edwin look after him. Mr. Sinclair exits.
73.	INT. HALL Med. Shot. Bruce turns as Mr. Sinclair enters the hall. Bruce is glad to see his father --- eager to let the past be buried and start all over again. He springs forward with a glad cry of "Father!" holding out his hand. Mr. Sinclair ignores it stiffly and asks:
TITLE	"IS THIS THE WAY YOU ENTER A GENTLEMAN'S HOME, SIR? TRAVEL HASN'T IMPROVED YOUR MANNERS."
	He finishes the title sternly, determined to put this aggressive and vital boy in his place. Bruce is quick to resent the unfairness of his father's attitude and exclaims:
TITLE	"TIME HASN'T IMPROVED YOUR DISPOSITION. LET'S NOT QUARREL THE MOMENT I COME HOME, FATHER. SAVE YOUR BAD TEMPER UNTIL I LEAVE -- I SEE I WON'T BE HERE LONG."
	Mr. Sinclair glares at him. They face each other defiantly.
74.	INT. LIBRARY Close Shot. Charles and Edwin as before. Charles crosses over to Edwin, who is still shaken by his narrow escape, and looks at him with cynical contempt. Edwin flushes and looks guiltily away. Charles exclaims scornfully:

TITLE "SO YOU'RE THE FELLOW WHO TAUGHT ME A LESSON IN TRUTH AND HONESTY!"

Edwin starts angrily to try and brazen it out. "What do you mean?" he demands. Charles indicates the safe and says:

TITLE "YOU WERE ALMOST CAUGHT, EDWIN. I KNOW THE FEELING."

Edwin looks at him and sees that he cannot deceive the boy. He's wise. Charles starts to say something about a thief's feeling of guilt, and Edwin hushes him as --

75. INT. LIBRARYA Med. Shot.
Mr. Sinclair and Bruce, having made up their differences after a fashion, enter the library. Charles and Edwin go to meet them.

75A. M. S. Bruce sits down talks.

75B. M. S. Edith (left) Bruce (Center) Sinclair (right) exit out of library.

75. INT. LIBRARY Medium shot.
Charles comes up and welcomes Bruce enthusiastically. Bruce shows by his greeting that he has a real affection for the lad. Then he turns to Edwin and offers his hand. Edwin takes it and they shake. Edwin, weaker, winces at the strength of Bruce's grip. Bruce laughs, slaps him jovially on the back, and looks around for Edith. Charles sees his expression, reads it, and remarks:

TITLE "YES, SHE'S HOME -- SHE'LL BE RIGHT DOWN."

Charles finishes the title smiling. Bruce is surprised that he gave himself away so completely. then laughs. All look off and turn as

76. HALL, Edith runs down stairs eagerly, stops at top, calls.

77. INT. LIBRARY Far shot. Edith enters from the hall. She has changed into a sheer dinner gown which displays her beauty to the best possible advantage. She is delighted to see Bruce, and runs across the room eagerly to welcome him home.

78. INT. LIBRARY Close shot. of two at doorway. Edith runs up to Bruce holding out her hands. He takes them, for a moment they look into each other's eyes. He is wondering if she has forgotten -- if time and absence have changed her. She is wondering if he has been true -- if there has been anyone else. They hold the picture a moment, then, mutually satisfied, he draws her gently to him and she permits her hands to go up to his shoulders. He embraces her and they kiss.

TITLE "WORKING LIKE THAT FOR ME -- I'M ON THE LEVEL NOW."
78A. C. U. Edith at door as Bruce sees her.

79. INT. LIBRARY Close shot Edwin and Charles. He scowls jealously, just enough to put over that he is jealous, that his brother is taking away from him the girl he has tried to trick into making his own.

TITLE "YOU'LL HELP ME OR GO TO JAIL FOR YOUR NEW PRINCIPLES -- AND THAT CHECK YOU MENTIONED. I CAN'T MAKE IT GOOD IF I'M FOUND OUT."

80. INT. LIBRARY Medium shot group. Edith enters scene. Edith, flushed and radiant, draws back from Bruce and looks him over, as one does under the circumstances. His health and strength are attractive to her. She smiles at him and exclaims: "You're different from him and he was weak. He cringes in fear as he thinks of what the check means to him, then nods his head quickly."

TITLE "DO TELL ME ALL ABOUT YOUR LIFE IN MEXICO".

81. INT. HALL Full shot Sinclair, Edith and Bruce talking. Bruce tells her that she will. She laughs happily. Edwin indicates that Charles should keep silent.

TITLE "I WILL, BUT LET ME CHANGE CLOTHES FIRST."

82. INT. LIBRARY Long shot. Edwin and Charles exit - Edwin last, last hand in pocket.

81. INT. LIBRARY Close shot Edwin and Charles. Edwin catches his attention and indicates that he wants to see him in the hall. Charles nods his understanding.

81A. INT. LIBRARY Full shot Bruce takes Edith's hand and Sinclair leaves room. Leave Edwin and Charles talking.

82. HALL - Sinclair, Bruce and Edith enter from Library. "WELL, YOU KNOW, I'M GOING TO BE A GOOD BOY."

83. INT. LIBRARY Medium shot. Charles turns to Edwin and asks what he wants. Edwin thinks a moment, decides to be quite open about it, and says: "I want to see you in the hall, so as not to be overheard."

TITLE "WE'LL HAVE PLenty OF TIME TO COME OUT OLD FRIENDSHIP -- LATER."

TITLE "YOU WERE RIGHT. I'VE BEEN BORROWING FATHER'S BONDS. THERE'S ONLY WAY TO ESCAPE DETECTION. THAT SAFE MUST BE ROBBED BY A BURGLAR TONIGHT."

Charles is not surprised. He considers a moment, then shakes his head and replies firmly:

TITLE "NOTHING LIKE THAT FOR ME -- I'M ON THE LEVEL NOW."

Edwin glowers for an instant at this, then turns on him with suppressed fury and says emphatically:

TITLE "YOU'LL HELP ME OR GO TO JAIL FOR YOUR NEW PRINCIPLES -- AND THAT CHECK YOU MENTIONED. I CAN'T MAKE IT GOOD IF I'M FOUND OUT."

Charles gasps as he realizes that Edwin speaks the truth. His moral stamina deserts him and he weakens. He cringes in fear as he thinks of what the check means to him, then nods his head dully.

84. INT. HALL Full shot Sinclair, Edith and Bruce talking. Edwin hears someone coming and lays his hand on Charles's arm. Mason enters, passes them, and goes into the library. Edwin indicates that Charles should keep silent.

85. INT. LIBRARY Long shot. Edwin and Charles exit - Edwin 1st, left hand in pocket. Bruce and Edith rise and exit talking together. Mr. Sinclair follows them. As they pass through the door, Mason enters, turns off the light. The library is left dark, after Mason closes Curtain to doorway.

86. INT. HALL Medium shot - Enter Edwin and Charles, Edwin first left hand in pocket. Bruce and Edith enter. Edwin crosses to Bruce and says:

TITLE "I'M SORRY, BUT CHARLES AND I ARE DINING OUT. A PREVIOUS ENGAGEMENT, YOU KNOW, IMPOSSIBLE TO BREAK SO SOON."

REX Bruce nods, says he understands and it's all right. Edwin tells Mason to bring their hats. Bruce puts his arm around Charles's shoulder and says:

TITLE "WE'LL HAVE PLENTY OF TIME TO CEMENT OUT OLD FRIENDSHIP -- LATER."

91. EXT. SINCLAIR HOME N I G H T
Charles is already out of the door. Edwin comes out and joins him. He leads the way. They go stealthily around the house, through shrubbery, toward the library window.
92. EXT. SINCLAIR HOME Library window.
Edwin and Charles enter. After a cautious look around, Edwin helps him up through the window.
93. INT. LIBRARY D A R K
Charles enters through the window and crosses to the safe. He cautiously removes the picture from over it, and it opens readily.
94. EXT. SINCLAIR HOME Closeup Edwin.
He is not used to this sort of things and looks around fearfully.
95. INT. LIBRARY C. U.
Charles takes a handful of the envelopes from the safe and crosses to the window.
- 95A. C. U. Chas. at safe.
- 95B. C. U. Chas at safe, 2nd time.
- 95C. C. U. Chas. knocks book off shelf.
96. EXT. SINCLAIR HOME At window.
Charles appears at the window and hands the envelopes to Edwin, who takes them, looks appraisingly at the number, and tells Charles to go back and see if there aren't any more.
97. INT. LIBRARY Charles crosses from window to safe.
98. EXT. SINCLAIR HOME Mason appears from behind a corner of the house, crossing the lawn on some errand.
99. EXT. SINCLAIR HOME At window.
Edwin hears him coming and shrinks back out of sight behind some shrubbery.

100. INTERIOR OF LIBRARY - Close shot.
Charles takes out one more envelope from the very rear of the safe. He holds his breath for a moment, but the heavens do not fall, so he picks them up and places them in proper position before the safe.
101. INTERIOR OF LIBRARY Full shot
Charles crosses from the safe to the window.
102. EXTERIOR OF SINCLAIR HOME
Charles leans out - Edwin hiding in the shrubbery, motions him back - Charles gets that something is wrong.
103. INTERIOR OF LIBRARY
Charles retreats cautiously across the room.
104. EXTERIOR OF SINCLAIR HOME
Mason comes around a corner of the shrubbery and steps, looking off at
105. EXTERIOR OF SINCLAIR HOME
Iris shot of open window with curtains blowing out.
106. EXTERIOR OF SINCLAIR HOME
Mason decides that something is wrong and advances to investigate.
107. EXTERIOR OF SINCLAIR HOME
Edwin sees Mason coming and sneaks away behind the shrubbery.
108. INTERIOR OF LIBRARY
Charles, feeling sure that something is very wrong when Edwin does not reappear at the window, slips the envelope he has into a large vase, and hides behind sofa.
109. INTERIOR OF LIBRARY - Close shot at window.
Mason's face appears. He looks in at the dark room, sees everything apparently all right, and his face disappears.
110. INTERIOR OF LIBRARY - Medium shot
Charles comes out from behind the sofa and starts for the safe.
111. INTERIOR OF HALL - Full shot - LIGHTS ON
Mr. Sinclair, dressed for dinner, appears at head of stairs and starts down.

112. INTERIOR OF LIBRARY - Close shot
Charles starts to close the safe and knocks over the books. They fall into a resounding thump. Charles' heart stops for an instant.
113. INTERIOR OF HALL - Foot of stairs
Mr. Sinclair hears the books fall, knows nobody should be in the library, and decides to investigate. He approaches the entrance as
114. INTERIOR OF LIBRARY
Charles in a panic of fear, rushes madly across the room.
115. INTERIOR OF HALL - Medium shot
Mr. Sinclair reaches the portieres just as Charles crashes through. The shock of the collision sends him reeling backwards. He strikes his head on the balustrate as he collapses, a limp heap on the floor. Charles looks at him in horror for a moment, then glances around fearfully.
116. EXTERIOR OF DOORWAY
Mason appears from behind the house and approaches the doorway.
117. INTERIOR OF HALL - Close up
Charles hears Bruce coming. He shrinks back through the portieres, leaving Mr. Sinclair on the floor.
- 117a C. U. CHARLES
as he sees what he has done.
- 117b INTERIOR OF HALL Balcony - Long shot of hall
Bruce appears - looks down - sees his father lying on floor.
118. INTERIOR OF LIBRARY - Close shot
Charles dashes across and exits through window.
119. INTERIOR OF HALL - Full shot
Bruce rushes down stairs and bends over his father.
- 119a. INTERIOR OF HALL - At Archway - Full shot.
As Bruce bends over his father, investigating his injuries, Edith appears from the dining room - she runs across to the old man and kneels beside him. Mason enters from outside and gasps as he sees the accident that has happened - Bruce orders him - Edith precedes Bruce as he carries his father to settee (Mason enters first before Edith)

120. EXTERIOR NEAR HALLWAY
Edwin and Charles have met and are discussing the result of their desperate attempt - Charles is for flight, but Edwin says:

TITLE: "WE CAN'T BE SEEN GOING AWAY FROM HERE NOW -- WE'VE GOT TO BE COMING BACK."

He seizes Charles' arm and urges him toward the doorway.

121. INTERIOR OF HALL - LIGHTS ON - Medium shot
Mr. Sinclair has been laid on the couch. Bruce feels his heart as Edith bathes his forehead with water from a basin held by Mason.

122. EXTERIOR OF PORCH
Edwin and Charles enter from outside. Charles is about to go on in, but Edwin, knowing they must appear to know nothing of the accident, catches his arm and detains him while they lay aside their hats and canes, or coats. Then, with a warning gesture, Edwin precedes Charles into the library.

123. INTERIOR OF HALL - Full shot
Edwin and Charles enter at the door - Edwin stops, affecting astonishment as to what he sees - his brother and Edith caring for his stricken father - with an exclamation of surprise, he crosses rapidly toward them, Charles following.

124. INTERIOR OF HALL - Medium shot of group at couch
Edwin comes up and asks Bruce what is the matter. Edith looks up and tells him briefly that his father surprised a thief, who struck him down. Edwin anxiously asks if his father is hurt badly. Charles listens fearfully for Bruce's reply. Bruce lifts his hand from his father's heart and says:

TITLE: "HE SEEMS TO BE DYING. CALL A DOCTOR."

Charles almost collapses at this. Edwin turns and goes promptly to call for aid. Charles sits down -- sags down rather -- and buries his face in his hands. Bruce and Edith keep on with their restorative measures.

FADE OUT

TITLE:

MORNING FINDS THE BATTLE BETWEEN DEATH AND SCIENCE STILL UNDECIDED.

125.

FADE IN

INTERIOR BEDROOM DAY - Long shot

Mr. Sinclair is in bed, unconscious. A nurse comes out of the doorway off the bedroom, feels his temperature, and looks up as a doctor enters. He crosses to the patient and applies a stethoscope to his heart.

126.

INTERIOR BEDROOM - Medium shot

Bruce and Edith enter, followed by Charles, who is nervously tense and has the worn appearance that comes of a night without sleep. Charles listens anxiously as Bruce crosses to the doctor.

127.

INTERIOR OF BEDROOM - Medium shot of Bruce, Doctor and Charles
The doctor detaches the stethoscope and shakes his head doubtfully. Bruce asks him anxiously how the patient is doing -- what the chances of recovery are. The doctor answers kindly:

TITLE:

"WE CANNOT TELL UNTIL THE CRISIS -- THAT MAY NOT COME FOR DAYS."

He finishes the title.

128

INTERIOR OF BEDROOM - Closeup of Charles

He is overcome by guilt and remorse. Mr. Sinclair is dying-- and he is responsible. His tormenting conscience drives him back from the sight of his victim.

129

INTERIOR OF BEDROOM - Full shot

Charles, with horror on his face, backs out of the room unnoticed by the others. The nurse, professionally busy, replaces the covers on Mr. Sinclair. Edith crosses over, bends down and kisses him, while Bruce talks to the doctor.

129a

Close Shot of Charles in hall.

130

INTERIOR OF DOORWAY - Medium shot - Gateway enter right exit left

The detectives enter. One gives the bell a careless push. After a formal instant of waiting, the other tries the door. It is open, so they enter.

131. INT. HALL Medium shot.
Mason coming from the rear to answer the door stops short as the unannounced visitors walk in. He stops them and demands to know where they left their manners.
132. INT. HALL C. U. S. Top of stairway.
Charles enters and starts downstairs. His eyes are still wide with horror. He stops and clutches the balustrade in an agony, a panic of fear, as he sees:
133. INT. HALL Medium shot.
Mason sternly interrogating the detectives as to why they dared walk right in. One of them lifts his coat lapel, displaying his badge. Mason's indignation turns to apprehension. He tells them very cordially that it's quite all right, and begs them to be seated. One of them asks for Edwin, and Mason exits with
134. INT. HALL Medium shot.
Charles at the top of the stairs gets control of himself and forces himself to go down. The detectives turn and watch him.
135. INT. HALL Medium shot.
Charles reaches the bottom of the stairs, the detectives watching him. He nods to them, and they nod to him. Whistling, he passes them and goes into the library.
136. INT. LIBRARY Medium shot.
Charles enters, whistling. Having passed the ordeal, he heaves a deep sigh, then sinks down in a chair, overcome by his grief and remorse.
137. INT. HALL Full shot,
Edwin enters from archway off, comes coolly up to the detectives, shakes hands with them, and begins to tell them about the case.
138. INT. BEDROOM Full shot.
Bruce and Edith talking to the doctor while the nurse is busy with the patient. The doctor reassures them and they exit.
- 138A. INT. HALL Full shot
Edwin talks to the detectives for a moment, telling them of the robbery and pointing to library. Then Bruce and Edith appear coming down the stairs. Bruce looks down, sees the detectives, tells Edith he must see what's up, and as they reach the bottom of the stairs he leaves her and crosses to Edwin and the detectives. Edith exits off through arch.

139.

INT. HALL Medium shot.
Bruce comes up. Edwin turns, and the detectives eye Bruce suspiciously as Bruce demands to know what they are doing there. Edwin explains:

TITLE

"IT SEEMED TO ME THAT THE ROBBERY SHOULD BE INVESTIGATED BY SOMEONE MORE TACTFUL THAN THE POLICE -- SO I HAVE ENGAGED PRIVATE DETECTIVES."

Bruce has no relish for seeing the family name in the headlines so he agrees that it was a good idea, nods to the detectives, and leaves.

140.

INT. HALL Close shot.
Edwin and detectives looking after Bruce as he exits into the library.

141.

INT. HALL Close shot.
Edwin turns to the detectives and tells them Bruce is the man he suspects. They nod and look wise. Edwin points after Bruce and tells them he wants them to get him for the crime. Edwin reaches into his pocket and pulls out a roll of bills. While he is counting off bills, one of the detectives looks at the other and winks. The other nods his understanding that they are in on a "framing" job. Edwin pays them each some money.

142.

INT. LIBRARY Close shot
Bruce looking on Charles with sympathy. He puts his hand on the boy's shoulder and tells him not to feel so badly. That is the last straw. Charles cannot endure his guilt any longer. He rises and blurts out:

TITLE

"BRUCE, I CAN'T STAND IT ANY LONGER. I'M GOING TO TELL YOU -- EVERYTHING."

He goes on, pouring out his story of the previous night's events. How Edwin was going to be caught unless the bonds were "stolen" -- how he himself was in a jam, and so on.

142A.

M.S. Chas. & Bruce.
When Bruce decides what to do, both exit towards desk.

143.

INT. HALL Close shot.
Edwin talking to detectives..indicates off toward the library and says:

TITLE

"THE TRUTH IS PROBABLY THAT MY BROTHER CAME HOME TO STEAL THE INHERITANCE HE KNEW HE WOULD NEVER GET LEGALLY."

Edwin finishes the falsehood, then looks at the detectives to see how they take it. They nod solemnly.

144.

INT. LIBRARY Close shot. Chas.
Charles finishes his confession to Bruce, saying:

TITLE

"I'VE COME CLEAN -- I'VE TOLD YOU EVERYTHING.
BUT DON'T LET EDITH KNOW -- I PROMISED HER TO GO STRAIGHT."

Bruce listens. He is saddened by the boy's confession, but feels for him keenly. Charles waits in suspense for his verdict.

145.

INT. LIBRARY Close shot. Bruce speaking to Charles.

146.

INT. HALL Medium shot.
Edwin talking to the detectives, says:

TITLE

"BRUCE SAW THAT THE SAFE WAS LEFT UNLOCKED -- AND WHEN MY FATHER DISCOVERED HIM ROBBING IT, HE PROBABLY STRUCK THE OLD MAN DOWN."

The detectives look wise. After a moment's thought, one of them says:

TITLE

"BEFORE WE GO ANY FURTHER -- I'D LIKE TO SEE THE DOCTOR AND FIND OUT HOW SERIOUS THE CASE IS GOING TO BE."

Edwin nods his consent and shows the man up the stairs. Then he turns and the other one asks him a question

147.

INT. LIBRARY Med. shot.
Charles crosses to Bruce, who looks up, hands him the note, and says:

TITLE

"THIS WILL INTRODUCE YOU TO MY PLACE IN CUBA. GO THERE -- SAY NOTHING -- I'LL STRAIGHTEN THIS OUT -- FOR EDITH'S SAKE."

Charles, passionately grateful, tries to thank him, but Bruce refuses his thanks, slaps him on the back, sheers him up. Bruce at first says "Well you will have to face the music". Bruce paces up and down - "No it would ~~wake~~ break Edith's heart to see you in jail" - "You go to my ranch. I'll straighten this thing out."

148. INT. LIBRARY Full shot.
Bruce good-naturedly takes Charles by the shoulders, tells him to clear out, and urges him across the room. Near the doorway he releases him, and they exit as though nothing had happened.

148A. C. U.'s OF BOTH

149. INT. HALL Full shot.
Bruce and Charles come out of library. Bruce gives him a slap on the back and runs upstairs to the sickroom. Charles goes over for his hat and stick. Edwin looks at him, then indicates significantly to the detective that he should go into the library. The detective leaves. Edwin crosses to Charles.

150. INT. HALL Close shot.
Edwin lays his hand on Charles arm, looks around to make sure the detective is off, then says tensely:

TITLE "DON'T GO OUT. I WANT YOU TO TELL THESE DETECTIVES THAT YOU SAW BRUCE KNOCK FATHER DOWN."

Charles is horrified by the suggestion. He protests. Edwin shakes him and snarls:

TITLE "THEN I'LL TURN THAT FORGED CHECK OF YOURS OVER TO THE AUTHORITIES -- I'LL SEND YOU UP THE RIVER. NOW WILL YOU?"

Edwin finishes the title in menacing fashion. Poor Charles is caught between the devil and the deep sea. He shrinks from Edwin in fear. Edwin shakes him and demands an answer. Charles looks around, a cunning expression on his face shows that he has seen a way out, and then he nods Yes.

151. INT. HALL Full shot.
With a final word of warning, Edwin leaves Charles, but turns with suspicion when half way across the hall. Charles, however, is hanging up his hat and stick. He sits down as though beaten. Satisfied, Edwin goes upstairs.

151 C'td. As soon as he is out of sight, Charles snatches his hat and turns to go. Edith appears through the arch and speaks to him.

151A. INT. HALL Medium shot.
Charles hears her and turns, startled. She steps forward to meet her, and, struck by a sudden thought, he turns to her and exclaims:

TITLE "I'M GOING AWAY -- IF BRUCE IS IN ANY TROUBLE -- YOU CAN REACH ME AT THIS ADDRESS."

As Edith begins to question him, he snatches out Bruce's note, takes it out of the envelope, and gives that to Edith with the address on it. He kisses her, slips the note into his pocket, and while she is still protesting

152. INT. HALL Full shot
Holding up his hand for silence, Charles tiptoes out. Edith is about to follow when the detective, attracted by their voices, appears from the library door. Edith checks herself, then turns, walks coolly by him, and goes upstairs. The detective sits down and lights a cigar.

153. INT. BEDROOM
Full shot. Bruce is seated by his father, holding his limp hand. The doctor and nurse are busy in the background. Edwin and his detective are talking together. Edith enters and beckons to Bruce, intending to ask him about Charles's sudden departure. He rises and is crossing the room when Edwin motions him back.

154. INT. BEDROOM Close shot.
Bruce, astonished at Edwin's barring his way, demands to know what the devil he means. Edwin steps back and says with emphasis:

TITLE "BRUCE, THE GAME'S UP. THIS MAN KNOWS THAT FATHER WAS STRUCK DOWN WHEN HE CAUGHT YOU ROBBING THE SAFE."

He finishes the title accusingly. Bruce looks at him with grim scorn.

155. INT. BEDROOM Close shot Edith.
She gets the title, is amazed by Edwin's effrontery, and exclaims:

TITLE "THAT'S UNTRUE! BRUCE WAS UPSTAIRS WHEN THE SAFE WAS ROBBED!"

She finishes the title, up in arms in Bruce's defence, and crosses to the group.

156. INT. BEDROOM Medium shot.
Edwin turns to her, sneers, and demands:

TITLE "HOW DO YOU KNOW? WASN'T BRUCE BENDING OVER MY FATHER WHEN YOU FOUND THEM?"

Edith nods yes and starts to explain, but Edwin cuts her short and turns to the detective with an expression of triumph. Bruce snaps "Edwin" and Edwin turns to him. Cut to 157

156A. C. U'S OF THREE PEOPLE

157. INT. BEDROOM Closeup Bruce and Edwin.
He says with deliberate menace, indicating Edith:

TITLE "EDWIN, YOU'RE NOT GOING ANY FARTHER WITH THIS. NOW SEND THESE MEN AWAY, OR I'LL FORGET THAT YOU'RE MY BROTHER."

He finishes the title warningly. He does not want Edith to know what Charles has revealed to him.

158. INT. BEDROOM Closeup Edwin.
With a contemptuous laugh he says:

TITLE "YOU CAN'T THREATEN ME -- YOU THIEF!"

Bruce starts to hit Edwin Cut to 159
Continue Blow - Bruce hits Edwin.

159. INT. BEDROOM Full shot.
Bruce gets the title and sees red. He rushes at Edwin, who backs away in fear. Bruce knocks him down. Edwin scrambles to his feet. Bruce starts for him and Edith steps in front of him and points to the unconscious man on the bed. The doctor comes over and implores quiet.

160.	INT. BEDROOM Medium shot. Edwin, mad with rage and pain, exclaims:
TITLE	"HE'S GUILTY! I HAVE A WITNESS WHO SAW HIM STRIKE MY FATHER!" Bruce gets the title and steps forward. Edith clings to him. He folds his arms contemptuously to indicate that Edwin is safe from his strength.
161	INT. BEDROOM Close shot. Edwin turns to the detective and tells him that Charles is the witness. The detective nods his understanding and starts out.
162.	INT. BEDROOM Full shot. The detective goes. The doctor warns them to be quiet. Bruce nods. He reassures Edith, who still clings to him.
163.	INT. HALL Long shot of two detectives. Top of stairs. The detective appears and calls down. He asks for Charles.
164.	INT. HALL Close shot of other detective. He is sitting in the chair, still smoking. He answers
TITLE	"THE YOUNG FELLOW? HE LEFT ABOUT FIVE MINUTES AGO." He finishes the title and takes a puff of his cigar.
164A.	C. U. OF BOTH
165.	INT. HALL Top of stairs. The other detective rips out a curse, then says
TITLE	"GO FIND HIM -- YOU BONEHEAD!" He finishes the title, turns, and starts back to the bedroom.
166.	INT. HALL Full shot. As detective in background goes upstairs again, detective rises from chair and exits out.

167.

INT. BEDROOM Full shot.

Bruce thinking, making up his mind what to do. Edwin standing fearfully near the door, afraid of his brother, but determined to see the thing through. Edith near Bruce, she is assuring him of her faith. He smiles, pats her hand, then looks up as detective enters and crosses to Edwin. Bruce and Edith stand near window.

168.

INT. BEDROOM Medium shot.

Detective comes up to Edwin and tells him that Charles is missing. Edwin curses, then tells the detective that Bruce has spirited him away. Edwin gives him an order, and the detective turns and says to Bruce;

TITLE

"SO YOU'VE GOTTEN RID OF YOUR BROTHER'S PRINCIPAL WITNESS, EH? WELL, WE'LL HAVE TO HOLD YOU UNTIL HE'S FOUND."

He finishes the title menacingly.

169.

INT. BEDROOM Close shot Bruce and Edith.

She gasps as she gets the title. Bruce gently disengages her arm from his, then turns to the detective and says with a grim smile:

TITLE

"SO YOU'LL HOLD ME? WELL, I'LL TAKE MORE HOLDING THAN AN ARMPULL OF REELS!"

He finishes the title with confidence.

170.

INT. BEDROOM Full shot.

The detective starts for Bruce. Bruce backs away from him. Edwin, seeing his plan, rushes over to get between him and the window. Bruce disposes of Edwin with a punch delivered in midleap, and disappears through window.

170A.

C. U. EDITH Etc.

171.

EXT. SINCLAIR HOUSE

Bruce leaps from window to ground and exits.

172.

EXT. GROUNDS NEAR GATE

Other detective, going out. hears something and turns.

173.

EXT. SINCLAIR HOUSE

Detective at window blowing police whistle.

174. EXT. STREET OUTSIDE
Bruce jumping fence - two detectives enter left.
Policeman on beat swinging club as he walks along hears
whistle and turns. He runs out of scene.
175. EXT. ALLEY
Bruce goes up fire escape
Detectives near gate sees Bruce running and gives chase.
They disappear behind shrubbery. Detectives separate.
- 175A. Close shot
Detective runs out alley and in door.
176. EXT. ROOFS - Chase
Bruce does a dive or leap over fence or shrubbery. Detective
delayed, has to go around.
- 176A. Closer shot end of slide.
- 176B. Bruce going over firescape after slide - L. S.
177. EXT. ROOF - Detective runs out after Bruce.
Bruce, cut off by the first detective to follow him, has
come back in front of house. Second detective bursts out
of the door and after him.
- 177A. Close shot, Bruce runs in to wire, tries it, etc.
178. ROOF SLIDE L. S.
Bruce runs through, both detectives now after him.
- 178A. Close shot of detective reaching for Bruce as he slides.
179. EXT. SINCLAIR GROUNDS
Bruce runs through, pursued by both detectives, balked,
run for gate.
180. EXT. STREET with tall fence or hedge.
Bruce comes sailing over fence or hedge, drops from swing,
and lands in the street. He looks back and sees
181. EXT. FENCE WITH GATE
Two detectives come rushing out and give chase.
182. EXT. STREET Bruce runs down street, pursued by two
detectives.

183. EXT. RAILROAD STREET
Bruce enters just as freight train is pulling across. Detectives shouting behind. Policeman enters, sees, and rushes at Bruce - Enter left - exit right.
184. EXT. RAILROAD STREET
Bruce whirls and rushes at moving train with policeman at his heels. He rolls under cars.
185. EXT. RAILROAD STREET
Bruce rolls under cars and runs down street.
186. EXT. STREET Bruce running down street.
187. EXT. RAILROAD STREET
End of train passes. Detectives and policemen run around, look, and see.
188. EXT. STREET Long shot Bruce running down street, waterfront and shipping in background. He turns and jumps up and over wall or similar obstacle. enters right-exits right.
189. EXT. STREET
Policeman and detectives give chase. enter right. Huestis exits right, Bates left.
- 189A. L. S. Bruce running in right out left on small pier
- 189B. M. S. Bruce left, Huestis Detective enters right, climb up ladder at fish pier.
190. ~~XXXXXXXXXXXXXXXXXXXX~~
DIVE WHARF
Bruce enters running and makes a spectacular leap from wharf to ship if possible. Enters left, exits right.
191. EXT. SCHOONER AT WHARF
Bruce runs down deck. Watchman appears from companionway, surprised at this sudden visitor.
192. EXT. SCHOONER AT WHARF Close shot.
Bruce hands the surprised watchman a bill and dives down companionway

192A	L. S. Huestis Detective enters right, exits right on small dock
192B.	L. S. Bates detective enters from left at fish dock, exits left
193.	DOCK - Huestis enters from right. - They come in - others enter from left - both exit right towards camera.
194.	EXTERIOR OF SCHOONER AT WHARF Policemen and detectives run in and board schooner.
195.	EXTERIOR OF SCHOONER AT WHARF - Medium shot Watchman comes forward toward detectives and policeman. They question him. He pats his pocket and shakes his head. No, he hasn't seen the man. Disappointed, they exit.
196.	EXTERIOR OF SCHOONER AT WHARF Watchman looks after them, grins, and then goes back toward companionway.
197.	EXTERIOR OF SCHOONER AT WHARF - Close shot Watchman enters and calls down companionway. Bruce appears. Watchman tells them the hunters have gone. Bruce, smiling thanks him and asks if he can stay aboard. The watchman replies:
TITLE:	"YE CAN STAY AS LONG AS YE PLEASE -- AT REGULAR RATES. I'M THE WATCHMAN -- BUT I'LL NEVER SEE YE AT AIL."
	Bruce laughs and thanks him as we FADE OUT
197a	FADE IN A WEEK PASSES EXTERIOR OF SCHOONER Watchman enters with newspaper. Bruce takes it and reads. Insert paper. Watchman asks:
TITLE:	"IF YOU'RE NOT GUILTY, WHY DON'T YOU MAKE A CLEAN BREAST OF IT?"
	Bruce says:
TITLE:	"I WILL WHEN THE TIME COMES. I'M GIVING A CHANCE TO A FRIEND TO GET AWAY!" FADE OUT

TITLE: AND THEN THE CRISIS CAME TO A STRICKEN MAN.

198. INTERIOR OF BEDROOM FADE IN DAY Medium shot
Edith, Edwin, Nurse on. The nurse is busy with Mr. Sinclair's
head. Edwin is grim and silent. Edith shows strain of
suspense. All look up as

199. INTERIOR BEDROOM - Full shot
Doctor enters with busy professional manner and crosses to
Mr. Sinclair. While he examines him

200. INTERIOR BEDROOM - Close shot
Edwin crosses to Edith and takes her hand - at window - she
draws it away from him and turns away. He is hurt by this
rejection of his sympathy. She crosses over and asks what
the verdict is?

201. INTERIOR OF BEDROOM - Close shot
The doctor turns from examining the patient and announces

TITLE: "THE CHANGE IS FOR THE BETTER. HE'LL RECOVER"

He finishes the title, proud of his success.

202. INTERIOR OF BEDROOM - Bed and room - close shot
Edith and Edwin - Edith's face breaks into a radiant smile of
thankfulness. Edwin makes an exclamation of surprise -- his
father's death would have solved all his difficulties. Get
the contrast between the way the two of them take the news.

202a C. U. EDWIN

203. INTERIOR OF BEDROOM -
Edwin exits. Edith crosses to the bed and drops down by it,
on her knees.

204. INTERIOR OF BEDROOM - Close shot
Edith praying thankfully, her face radiant. Doctor and nurse
look on sympathetically. Edith rises.

205. INTERIOR OF BEDROOM
Edith thanks the doctor and exits. Doctor and nurse look
after, then the doctor makes a complimentary remark and the
nurse agrees.

206. INTERIOR OF HALL - Pull shot
Edith comes stairs thoughtfully and exits into library.

207. INTERIOR OF LIBRARY - Medium shot
Edwin seated, planning what to do next now that his father is getting well. Edith enters, pondering, and crosses to him.

208. INTERIOR OF LIBRARY - Close shot
Edith and Edwin. She thinks, - makes up her mind, and says:

TITLE: EDWIN, I WANT YOU TO ARRANGE A PASSAGE TO MEXICO FOR ME. I'M GOING TO BRING CHARLES HOME."

Edwin looks up at her, thinks, and asks:

TITLE: "DO YOU KNOW WHERE TO FIND HIM?"

She nods, reaches in her bosom, and pulls out the envelope Charles gave her. Edwin takes it.

209 INTERIOR OF LIBRARY - Closeup of Edwin
He recognizes his brother's handwriting and his scheming brain is quick to see a way to turn the situation to his own advantage. His eyes narrow, then he shakes his head as if deciding "I'll do it", and turns to Edith

209a C. U. EDITH - Pleading with Edwin

209b S. T.
Edwin realizing if Charles returns he will be found out. He must be kept out of the country at all costs. Edwin smiles and thinks

210. INTERIOR OF LIBRARY - Close view of both
Edwin turns to Edith and says:

TITLE: "THERE ARE NO BOATS GOING THERE FOR SIX WEEKS, BUT I CAN ARRANGE A PASSAGE ON ONE OF OUR OWN BOATS. WE SHOULD NOT MISS THE CHANCE OF BRINGING HIM BACK."

Edith agrees and thanks him. He turns his face away so that she will not see

211. INTERIOR OF LIBRARY
A cynical smile spreads over his face as he already imagines his victory.
FADE OUT

TITLE: NEXT MORNING, WHILE BRUCE AWAITED THE WATCHMAN WITH NEWS OF HIS FATHER'S CONDITION --

212. FADE IN SCHOONER AT WHARF DAY Close shot STERN
Bruce reclining on a coil of rope, a newspaper nearby, smoking a cigar. His beard is grown and he is attired in rough clothes. He hears some sudden stir, starts, and turns listening.

213. EXTERIOR SCHOONER AT WHARF - MEDIUM SHOT - GANGPLANK
Captain comes up the gangplank, followed by a crew of, say, eight men with sea chests and ditty bags. They go forward. Captain gives orders to men and tells mate to count crew.

214. EXTERIOR OF SCHOONER AT WHARF FORECASTLE Medium shot
Men drop their sea chests and bags near the fore-castle companionway. Captain orders them to stand by to cast off. They spread out over the ship. The Captain goes back toward gangplank.

215. EXTERIOR OF SCHOONER AT WHARF STERN
Bruce cautiously rises - thinks of his cigar - throws it overboard - looks carefully around corner of the deckhouse and sees

216. EXTERIOR OF SCHOONER AT WHARF - Bruce's angle
Captain welcoming Edith and Edwin. All start aft.

217. EXTERIOR OF SCHOONER AT WHARF STERN Close shot
Bruce ducks back around deckhouse and wonders how to stick to the ship - sees Edwin and Edith

218. EXTERIOR OF SCHOONER AT WHARF WAIST Full shot
The Captain appears and orders the men to cast off. They scatter to the moorings.

219. EXTERIOR OF SCHOONER AT WHARF STERN Medium shot
Sailor enters near Bruce - goes to stern mooring, and says: "Lend a hand" - Bruce grins at this solution of his problem, crosses to him, and they cast off the hawser together.

220.

INTERIOR OF CABIN

Edwin and Edith enter. Edwin tells the sailor following, that he may go. He leaves. Edwin opens the stateroom door at end and tells Edith this is her room. She thanks him and holds out her hand. He looks at it, smiles, and says:

TITLE:

Edith is amazed. She gasps in sudden fright, then controls herself, realising that fear will gain her nothing. Edwin takes her bags and exits into the stateroom.

221.

EXTERIOR FROM WHARF

Schooner pulling away under auxiliary power or towed by tug.

222.

INTERIOR OF CABIN

Edwin comes out of stateroom and indicates that Edith will find everything satisfactory. She nods and enters. He exits.

223.

INTERIOR OF STATEROOM

Edith sinks down on the berth, frightened - she had not quailed at a trip alone in a schooner -- but something tells her that a trip under Edwin's protection is more dangerous. Her eyes are staring with apprehension.

224.

EXTERIOR OF SCHOONER - WAIST

Bruce working with crew. Edwin and Captain pass him. Edwin looks full at him without recognition. Bruce smiles and goes on with his work. Edwin and Captain exit into forecabin.

225.

EXTERIOR OF SCHOONER WAIST Close shot

Bruce looking after Edwin and the Captain. The mate enters, looks at him and exclaims:

TITLE:

"THAT'S FUNNY. THERE'S NINE ON BOARD, AND WE SHIPPED A CREW OF EIGHT."

He looks at Bruce, puzzled, but not suspicious, and exits. Bruce looks after him and sees

226.

EXTERIOR OF SCHOONER FROM WAIST FORWARD Long shot
Mate enters forecabin to get the Captain.

227.

EXTERIOR OF SCHOONER WAIST Close shot of Bruce
He thinks, has a sudden inspiration, laughs and exits.

228.

EXTERIOR OF SCHOONER - STERN

Man occupied with coiling up rope, looks up as Bruce approaches him. Bruce walks right up to him and says:

TITLE:

"HAVE YOU BEEN A SAILOR LONG? CAN YOU SWIM?"

The man nods. Bruce looks him over critically and to make sure asks:

TITLE:

"ARE YOU A GOOD SWIMMER?"

The man nods proudly, slaps his chest and makes swimming motions.

TITLE:

"SURE!"

TITLE:

"THINK YOU COULD SWIM TO SHORE?"

TITLE:

"HELL, YES. THAT'S EASY."

229.

EXTERIOR OF SCHOONER STERN Wider shot

Bruce nods his understanding, exclaims "Swim, then" and heaves the man over the side. Then he goes on coiling the rope.

230.

EXTERIOR SCHOONER Shooting toward stern
Mate and Captain pass checking up the men.

231.

EXTERIOR OF SCHOONER STERN

Mate and Captain enter. Captain counts off Bruce, turns to the mate and says:

TITLE:

"THERE'S THE LAST MAN -- NUMBER EIGHT. YOU'RE CRAZY."

The mate touches his finger respectfully to his cap, and the Captain exits. Bruce smiles and goes on coiling the rope.
FADE OUT

TITLE:

BEATING DOWN THE CALIFORNIA COAST TOWARD MEXICO --

232.

FADE IN
EXTERIOR

Full shot of ship at sea, all sails set.

233. FADE IN
EXTERIOR OF DECK - Pull shot near companionway.
Bruce at work with sailors in the background. Edwin in foreground goes aft. Bruce drops his work and quietly goes aft on the other side of deckhouse. Edwin and Edith talking. Edwin exits.

233 a C. U. Bruce listening down hatchway.

234. INTERIOR STATEROOM
Edith, with a woman's home making instinct, is unpacking her bags and making the stateroom comfortable.

235. EXTERIOR NEAR WHEEL - Medium shot
The Captain is standing near the helmsman, giving him the course. Edwin enters to the Captain, says:

TITLE: "I WANT TO TELL YOU MY OBJECT IN BRINGING MISS STAFFORD ON BOARD"

The Captain listens with interest -- with admiration for Edwin's cleverness even -- as Edwin begins to unfold his scheme.

236. EXTERIOR NEAR LIFEBOAT - Close shot
Bruce enters and pretends to inspect the lifeboat, trying the davits, etc, as he watches.

237. EXTERIOR NEAR WHEEL - Close shot
Edwin finishes telling the Captain: "And so, once she's thoroughly frightened, she'll probably consent to a formal ceremony -- just as a matter of form, you know." The Captain gets the idea and laughs. "And once this formal ceremony's over, he begins, and winds up with some allusion as to what Edwin will do. Edwin smiles and nods. The Captain says:

TITLE: "I'LL HAVE THE MATE PASS THE WORD TO THE CREW. YOU CAN TRUST THEM, SIR."

He finishes the title. Edwin nods and exits. Captain calls off for the mate.

238. EXTERIOR OF DECK - Pull shot - Bruce in background
Edwin passes Bruce without recognizing him. Mate crosses through on his way to this Captain - Edith at rail, looking off. Edwin avoids her and goes to foreground, where he watches from him behind mast.

239.

INT. STATEROOM

Edith finishes unpacking and decides to go up for a breath of air.

240.

EXT. DECK Waist of ship. Medium shot.

Men come from the stern and start forward as Edith starts back. They stop in front of her, barring her way. If she wears some close-fitting garment, it will put over the suggestion of evil better. The men grin and make remarks. She shrinks away. She sees

241.

EXT. DECK Closeup.

One of the men who can put it over is mentally stripping her.

242.

EXT. DECK Waist of ship. Medium shot.

Edith shrinks past the man who is leering at her and goes hastily toward the stern.

243.

EXT. DECK After part of ship. Medium shot.

Edith going toward stern meets mate going forward. She indicates the crew and tell him that his men are vile and insulting. He says:

TITLE

"DON'T WORRY, MY GIRL -- I'LL LOOK OUT FOR YOU."

and puts his arm around her shoulder.

244.

EXT. DECK Closeup Edith.

From the outraged expression on her face we can tell that he has done more than merely put his arm around her shoulder.

245.

EXT. DECK Full shot.

Edith recoils from the mate and runs out. He looks after her and laughs cynically. Then motions the crew aft.

246.

INT. CABIN

The Captain is seated making the first entry in his log. Edith rushes in, sees him, stops, and asks him apprehensively:

TITLE

"CAPTAIN -- HOW SOON WILL WE LAND?"

247.

He looks up at her, shakes his head, and says with poorly concealed scorn which gets over to her:

TITLE "LAND? YOU'RE NOT GOING TO LAND, MISS."

Edith is frightened. She tells him that she must --that it's imperative. He shakes his head and says:

TITLE "THE PORT AUTHORITIES WON'T LET AN UNMARRIED WOMAN LAND -- FROM SUCH A SHIP AS THIS."

He finishes the title with conviction and goes back to his log book. Edith gasps in dismay and goes on into her stateroom.

246A. C. U. Edith as she realizes what he means.

247. INT. STATEROOM
Edith enters, looks back fearfully, and then secures the door by lashing or otherwise fastening it.

248. EXT. DECK Rear of ship. Medium shot.
Crew sitting on deckhouse talking. One of them makes a crack. Another defends the girl. The man who eyes her speaks up and says:

TITLE "AW, WOT'S SHE DOIN' ON THIS SHIP -- IF SHE AIN'T NO BETTER'N SHE SHOULD BE?"

He finishes the title. Above Edith's room, men dancing make remarks about Edith.

249. INT. STATEROOM Edith, sitting on her bunk, looks up, hears the men talking, gets the title, and flinches. Her fear is gradually growing greater.

250. INT. CABIN Captain looks up, hears men talking, grins at the way they are putting it over, and decides it is time to turn the game over to Edwin. Mate and Captain talking exits.

251. EXT. DECK Men as before.
A bottle is being passed around. They discuss what they are going to do to the girl. One of them speaks of the Captain, and another answers:

TITLE "T'HELL WITH THE OLD MAN -- WE'LL BE RUNNIN' THIS PACKET BEFORE THE TRIP'S OVER."

TITLE

"AW, WOT'S SHE DON' ON THIS SHIP -- IF SHE AIN'T NO BETTER 'N SHE SHOULD BE?"

He finishes the title.

252.

EXT. DECK Edwin in forepart of ship. Medium shot. Edwin waiting for Edith to be thoroughly panic-stricken. The Captain comes up and tells him that she ought to be willing to listen to reason now. Edwin nods and exits. Goes down companionway in background.

253.

INT. CABIN Edwin enters. Crosses to stateroom door and is about to knock, but changes his mind and steps back with a smile.

254.

INT. STATEROOM
Edith cowering in her bunk, hears Edwin in the cabin. Hoping it is he, she rises, crosses to the door, and calls "Edwin, are you there?"

255.

INT. CABIN Edwin as before. He answers "Yes", and Edith, after a pause to remove her fastening of the door, enters. She is in a panic of fear and rushes up to him, wringing her hands and half hysterical. He pets her shoulder and soothes her gently. She tells him "I'm frightened -- these men are vile -- I'm afraid of them." He soothes her and says:

256
TITLE

"THE CREW WERE SHIPPED IN A HURRY -- FROM THE WORST DIVES IN THE HARBOR. THE CAPTAIN'S AFRAID OF A MUTINY."

Edith cowers closer to him.

256.

EXT. DECK Crew at deckhouse as before. They have been drinking. One of them passes the bottle to another, who drops it. It breaks. The owner of the bottle takes a pass at the man who broke it. They fight, shouting and swearing.

257.

INT. CABIN
Edwin and Edith. She and he are both looking up above. Edwin is clever enough to also show fear. Then as the noise dies away they look at each other. Edith thinks of what the Captain told her and says:

TITLE "AND THE CAPTAIN SAYS I WON'T BE ALLOWED TO LAND IN MEXICO --

She finishes the title and Edwin nods soberly, pretends to go over the situation in his mind, and exclaims:

TITLE "I'VE AN IDEA THAT WILL SOLVE THE PROBLEM -- AND MAKE THE CREW RESPECT YOU."

Edith eagerly exclaims "What is it?" and Edwin tells her they can have the captain marry them, and have it annulled when we get back. -- Goes to Capt's cabin.

258. EXT. DECK Near companionway.
Crew carousing in background. Captain and mate in foreground. Bruce enters off and looks, sees Captain indicate the crew and remark that they may get out of hand. The mate laughs and says he'll straighten them out quick enough after the owner wins his little game. The captain nods and starts for companionway.

259. INT. CABIN Close shot.
Edwin has finished telling Edith of his plan. She is a little awed by the legal aspect of the thing, but desperate enough to clutch at any straw. She thinks, then turns to Edwin and asks if he will promise not to take advantage of her. He gives his word.

260. INT. CABIN Pull shot.
The Captain enters. Edwin crosses to him and asks:

TITLE "WOULD MISS STAFFORD BE SAFER -- AND WOULD SHE BE ALLOWED TO LAND -- AS MY WIFE?"

The captain nods and says "Certainly." Edwin says promptly:

TITLE "THEN SHE WISHES YOU TO MARRY US."

The captain nods, and turns away to get his prayer book. He looks evilly, enjoying the situation, as he finds the book in his sea-chest or desk drawer. He turns with the book.

TITLE "AS SOON AS WE GET YOUR BROTHER AND RETURN WE CAN HAVE THE MARRIAGE ANNULLED."

261. INT. CABIN Close shot.
Edwin takes Edith's hand and faces the captain. She is frightened, but he reassures her and she is ready to go through with it.

262. INT. CABIN Full shot.
The captain beginning the ceremony. Full shot reveals Bruce, who steps forward as though he had just entered swiftly, and says:

TITLE "YOU CAN'T GET AWAY WITH THIS, EDWIN!"

The captain hears his voice and turns on him. Edwin shows recognition -- and Edith too. The Captain demands to know who the hell he is. What right he has to interfere. Bruce says:

TITLE "I HAVE EVERY RIGHT IN THE WORLD -- I'M ENGAGED TO HER!"

Edwin gets the title and exclaims:

TITLE "HE LIES! HE'S WANTED FOR ATTEMPTED MURDER AND ROBBERY! PUT HIM IN IRONS!"

As Edwin finishes his title, the Captain starts for Bruce. They fight. Ad lib fight all over boat to

263. EXT. DECK Medium shot. Edwin on.
Captain rushes up to shoot at Bruce, who has just knocked his man from the mast. Captain draws revolver, and as he fires Edith rushes in and snatches at his arm. The shot goes wild. The captain halts himself and laughs. Edwin turns questioningly to him and the Captain says:

TITLE "AS LONG AS MEN EAT AND DRINK AND SLEEP -- HE'S GOT TO COME DOWN."

Edwin sees the logic of this and agrees. He turns to Edith, who has seen through his plot and shrinks from him. The captain speaks and Edwin turns back to him. Edith exits, afraid.

- 263A. EXT. DECK
Men helping back on deck the sailer who took the fall, whom Bruce knocked from the masthead.
264. EXT. DECK At lifeboat.
Edith enters furtively, looks around to see that she is unobserved, and conceals herself in the lifeboat.
265. EXT. DECK Pull shot.
Captain beckons to a seaman and orders him to keep watch on Bruce, above, and let them know when he comes down. The man salutes and takes up his position of guarding the mast. The Captain and Edwin exits. For safety.
- FADE OUT.
266. EXT. SUNSET
Photograph sun going down over the ocean and darkness coming on as it disappears, to use in place of fade if possible.
267. EXT. DECK NIGHT FADE IN Medium shot.
Edith comes furtively out of the lifeboat, looks up at Bruce, and exits.
268. INT. CABIN LIGHTS FOR NIGHT
Captain and Edwin drinking. Captain tells Edwin that Edith would probably have to marry him if he compromised her. Edwin agrees, crosses to stateroom door, and is amazed to see that it is empty. He looks questioningly at the captain.
269. EXT. DECK
Edith crosses cautiously, looks up, and sees
270. EXT. DECK
SHOT UP FROM DECK TO CROSSTREES
Bruce still in the crosstrees.
271. EXT. DECK Men at mast, Edith in background.
Edith looks over at man by the mast. His back is turned to her. She approaches softly, picks up the end of a coil of light line, swings it, and throws. The line circles the mast, and man's neck.
272. EXT. DECK Close shot.
The man choking and straining as Edith puts her foot against the mast and pulls on the rope. He is bound and gagged for the moment.

273. EXT. DECK
Bruce does a slide down from the topmast and joins Edith.
274. EXT. DECK
Bruce knots the rope securing the man and cautiously exits towards lifeboat with Edith.
275. EXT. DECK At wheel. Close shot.
Man at wheel looks forward, sees --
276. EXT. DECK His angle.
Bruce and Edith preparing to launch the lifeboat. They are trying to swing it out on the davits.
277. EXT. DECK At wheel. Medium shot.
Man gives the alarm, shouts, and runs forward, leaving the wheel.
278. INT. CABIN
The Captain and Edwin hear the shout and know Bruce has come down from the mast. They rush out.
279. EXT. DECK At lifeboat.
Bruce knocks down the helmsman as he rushes up. He and Edith crouch down by the lifeboat, look off and see
280. EXT. DECK Full shot.
Captain and Edwin meet men running aft from the forecastle. They look around for Bruce. Captain gives orders to search the ship and men start toward Bruce and Edith.
281. EXT. DECK At Life boat. Close shot.
Bruce turns to Edith and says:
- TITLE "THERE'S ONLY ONE CHANCE -- IT ISN'T FAR TO SHORE -- WE MUST SWIM FOR OUR LIVES!"
- She nods, willing to trust his judgment. They come out of their place of concealment cautiously.
282. EXT. DECK Full shot from above.
The crew see Bruce and Edith coming out and rush at them. Bruce and Edith mount the rail and dive. Cut as they disappear under water.

283.	EXT. WATER Close shot. Bruce and Edith come up. The hull slips by them. They turn and strike out away from the boat.
284.	EXT. DECK At wheel. Captain rushes in and throws the wheel hard over. Seamen enters, takes the wheel, and Captain exits.
285.	EXT. WATER Bruce and Edith swimming through darkness.
286.	EXT. DECK Medium shot. Captain and Edwin at the rail. Captain turns to a hand and orders him to send up a rocket. He exits. Captain turns and he and Edwin again peer through the darkness.
287.	EXT. DARKNESS Rocket rises, explodes, and suspends light in air.
288.	EXT. WATER - By "the rocket's red glare" -- Bruce and Edith swimming into closeup. She is weak and faint -- swims slowly as though already weary. Bruce turns to her and she says: "I can't make it." He says:
TITLE	"PUT YOUR HAND ON MY SHOULDER -- I'VE JUST BEGUN TO FIGHT!" She does so and he pulls her out of the scene.
289.	EXT. DARKNESS Flash as Rocket dies out.
290.	EXT. DECK Sailors launching the lifeboat. Men get in with oars, Edwin and Captain in the stern.
291.	EXT. WATER Dimly seen through the blackness, Bruce is towing Edith toward the shore with a strong stroke. FADE OUT.

TITLE

DAWN

292.

EXT. WATER OR BEACH

Dawn effect of sun rising over the rim of the world.

293.

EXT. DECK Medium shot. Near wheel.

Captain scanning the horizon with his glass.

Edwin, haggard and worn after a night of anxiety, enters.

The captain turns to him and shakes his head, says they have stayed in the same spot ever since Bruce and Edith went overboard, and they must be drowned. Edwin nods and says:

TITLE

"THEN IT'S NO USE GOING ON TO GET THE BOY -- WE'LL GO BACK."

The captain orders the helmsman to spin the wheel and he does.

294.

EXT. WATER Long shot.

Ship under full sail coming about and heading toward camera.

295.

EXT. SURF

Bruce, still swimming strongly and towing Edith, enters roaring surf from the sea.

296.

EXT. SURF

Bruce fights his way through the breakers to shore with Edith.

297.

EXT. BEACH Long shot.

A couple of Mexicans -- made so by the hats they wear -- run in as Bruce staggers up from the water's edge with Edith in his arms. The Mexicans help them off, sympathizing with their plight and marvelling at Bruce's swimming skill, as we

FADE OUT.

298.
TITLE

"AN INVALID RECOVERS AT LAST -- ONLY TO FACE THE GRIEF OF MOURNING FOR HIS LOSS

298.

INT. LIBRARY FADE IN DAY Close shot.

Mr. Sinclair, recovered now, sits in a chair near a table. His face is careworn, he is obviously under a burden of grief. He reaches over, picks up a picture in a stand frame, and looks at it sorrowfully.

299. INSERT Picture of Edith in frame.

300. INT. LIBRARY Med. shot.
Edwin enters briskly from hall, stops, sees what his father is doing, and frowns in disapproval. To him the dead are merely cancelled out. He crosses to his father.

301. INT. LIBRARY Close shot.
Edwin enters, puts his hand on Mr. Sinclair's shoulder, and says:

TITLE "REORREST WON'T BRING HER BACK, DAD."

He finishes the title calmly. He might as well have said "Let's forget her." The passion she roused in him has died with her. Mr. Sinclair gets the title, bows his head, and puts the picture back on the table.

302. EXT. SINCLAIR HOME Full shot.
Taxi enters. Charles gets out, helps Edith out, and they exit toward the house while Bruce remains paying the driver.

303. EXT. SINCLAIR HOME Closer shot at taxi.
Bruce gives the driver his instructions. The driver nods. Bruce hands him an extra bill and asks if he can rely on him. The driver says he can. Bruce exits.

304. INT. LIBRARY Medium shot. Edith enters on Charles left. Edwin picks up the golf club, about which his father was so enthusiastic, and hands it to him, saying "cheer up, Dad--once you're well we'll manufacture this and make a million!" The old man looks at it listlessly and puts it down.

305. INT. LIBRARY Close shot
The old man turns from putting down the golf club and sees that Edwin is standing rigid, staring at the entrance as though he saw ghosts. Mr. Sinclair looks toward the entrance too and stares in amazement at:

306. HALL Chas., Edith, Bruce, Butler.

307. INT. LIBRARY Close shot.
Edith, Charles, both standing in doorway. With a cry of delight at seeing him recovered, Edith runs toward Mr. Sinclair, Charles following. Edwin crosses to Charles.

308.	INT. LIBRARY Med. shot. Edith runs into Mr. Sinclair's arms. He embraces her, showing his joy at having her back, unharmed, after he had thought her dead.
309.	INT. LIBRARY Close shot. Charles enters near Edwin. Edwin puts his finger to his lips and implores silence. Charles shakes his head sternly-- he is through with keeping quiet and covering Edwin.
310.	INT. LIBRARY Full shot. Bruce strolls in at entrance and crosses, joining the group. Edwin sees him and shrinks back, thinking fast.
311.	INT. LIBRARY Medium shot. Edith, Mr. Sinclair, Charles. Bruce enters and all turn to him. He says "Father! I'm so glad you're well!" His father looks at him in angry amazement, then steps up near the table with the vase on it and denounces Bruce, calling him a thief and murderer. As he raises his hand to strike him, Edith interposes, telling the old man to stop, there's an explanation coming. Charles comes forward and says "Yes, I'm going to tell you the truth!" Cut to 312.
312.	INT. LIBRARY Takes in everyone but Edwin -exits. Mr. Sinclair and Charles by table. Charles hesitates, groping for words. The old man exclaims: "Let's have it, my boy," in not unkindly fashion. Charles says:
TITLE	"I ROBBED THE SAFE THAT NIGHT -- BUT EDWIN MADE ME DO IT!" Mr. Sinclair exclaims "Edwin?" Charles nods, then toes on telling the story of the robbery and the accident.
313.	EXTERIOR SINCLAIR GROUNDS Taxi. Edwin enters running, shouts an order to the driver, and jumps into the cab. The driver grins. The cab exits.
314.	INT. LIBRARY Close shot. Charles finishes telling his story to Mr. Sinclair. He reaches into the vase, pulls out the envelope he had put into it on the night of the robbery, and hands it to Mr. Sinclair, saying:
TITLE	"EDWIN PLANNED THE ROBBERY TO SHIELD THE REAL THIEF --HIMSELF. HE HAD TAKEN THE BONDS -- THE ENVELOPES WERE FILLED WITH WASTE PAPER."

Mr. Sinclair tears open the envelope and stares at a handful of newspaper, cut into bond size.

315. INT. LIBRARY Medium shot.
Mr. Sinclair looks up from the trash in his hand, throws it down, and is seized with a passion of rage. He shouts "Where's the thief -- I'll kill him!" He picks up his golf club, and looks around for Edwin.

315A. HALL - Edwin exits.

316. INT. LIBRARY Full shot.
Edwin is not there. Mr. Sinclair, his face contorted with momentary anger, starts toward the door with the club in his hand. Bruce stops him.

317. INT. LIBRARY Closeup Bruce and Father.
He shakes his head, smiles, and says:

TITLE "EDWIN'S LEFT US, FATHER -- BUT I'VE ARRANGED FOR HIS RECEPTION IN A PLACE WHERE HE'LL FEEL MORE AT HOME."

He finishes the title, smiling.

318. EXT. STREET Medium shot.
Taxi pulls up before police station and stops.

319. EXT. STREET Medium shot reverse angle.
Edwin jumps out of taxicab, looks around, and begins giving the driver Hell for not bringing him to his destination. From behind a policeman enters and touches Edwin on the arm. He turns nervously, and wilts as the policeman says:

TITLE "COME RIGHT IN -- WE'VE BEEN EXPECTING YOU."

Edwin goes limp. The policeman takes him by the arm and leads him into the station.

320. INT. LIBRARY Medium shot.
Bruce finishes telling his story about Edwin. The old man thinks of his two sons - the one who always quarrelled with him and the one who always yessed him -- and feels a surge of paternal affection for Bruce. Silently admitting that he has wronged him, he holds out his hand to Bruce. Edith beams happily at the reconciliation. Bruce takes the old man's hand.

321.	<p>INT. LIBRARY Close shot. Bruce shakes his father's hand. Mr. Sinclair winces with pain as his hand is crushed by Bruce. He pulls away and Bruce lets him go. Mr. Sinclair wrings the injured member and exclaims:</p>
TITLE	<p>"A LOT OF CONSIDERATION YOU HAVE FOR AN INVALID!"</p> <p>Bruce says "I'm sorry." His father says "You're not!" They glare at each other, then Bruce laughs and says:</p>
TITLE	<p>"WE NEVER COULD GET ALONG TOGETHER, FATHER -- BECAUSE WE'RE TOO MUCH ALIKE!"</p> <p>He finishes the title. The old man breaks into a smile and agrees.</p>
322.	<p>INT. LIBRARY Medium shot. All on. Bruce crosses to Edith, takes her hand, and says:</p>
TITLE	<p>"EDITH AND I ARE GOING TO BUILD A LITTLE PLACE NEXT DOOR WHERE WE CAN GO WHEN I'M AT WAR WITH YOU."</p> <p>Charles, in the background, exclaims "Great!" Mr. Sinclair turns, looks at him, smiles and says to Bruce:</p>
TITLE	<p>"IN A FEW YEARS YOU'LL BE COMING OVER HERE FOR PEACE -- WHEN YOUR OWN SON QUARRELS WITH YOU."</p> <p>He finishes the title. This foresighted idea has never occurred to Charles, and he whistles in surprise. Mr. Sinclair glares at him.</p>
323.	<p>M. S. Sinclair and Charles at window.</p>
324.	<p>INT. LIBRARY Close shot. Bruce and Edith. He looks inquiringly at her. She looks up at him and nods, smiling - frankly delighted by the prospect, as we</p>

FADE OUT.

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Collections Summary:

The Motion Picture Copyright Descriptions Collection, Class L and Class M, consists of forms, abstracts, plot summaries, dialogue and continuity scripts, press kits, publicity and other material, submitted for the purpose of enabling descriptive cataloging for motion picture photoplays registered with the United States Copyright Office under Class L and Class M from 1912-1977.

Class L Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi020004>

Class M Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi021002>



National Audio-Visual Conservation Center
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